



Cleveland Art



March 2005

The Cleveland Museum of Art Members Magazine

From the Director

My past five years at the Cleveland Museum of Art have offered every shade of experience.

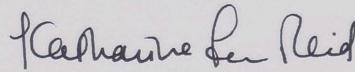
Dear Members,

When I accepted the Board of Trustees' offer to become director of the Cleveland Museum of Art back in 2000 at age 58, I knew this would be my last job as a museum director. The events of the intervening half-decade have brought extremes of joy and hardship, sometimes in a single hour: on the morning of September 11, 2001, the top of the front page of the *Plain Dealer* announced the selection of Rafael Viñoly to design the museum expansion, but before the ink was dry, terrorists were attacking our country with jet planes. The economy, which had already moderated its 1990s pace, reeled and still has not fully regained its feet; and yet, the museum weathered that storm and has emerged in a stronger financial position. It has been my privilege and a source of great pride to preside over a succession of wonderful acquisitions, making this great collection even better for future generations. And despite a host of challenges ranging from creaky plumbing to international politics, our expansion project is on solid footing.

When I arrived, it seemed possible that the building project might be complete or nearly so by the time I retired, but before long it became clear that circumstances were not coinciding with that vision. World events and economic factors conspired to delay our start and push back the completion date. My question to myself then became: when best to step aside? What scenario would make for the smoothest transition and would allow a new director the appropriate opportunity to also shape the project? I have decided that the time is now. My husband Bryan and I will retire to North Carolina later this year, once my successor has been named.

The Board of Trustees and I have the utmost faith in the staff of this museum to carry forward our mission. Combining professional excellence and good humor, they are passionate individuals who truly care about art and about bringing people to art. Working with them has been my inspiration as director, and whoever follows me will be similarly and immeasurably blessed. The Cleveland Museum of Art is in the best of hands.

Sincerely,



Katharine Lee Reid, Director

Take Note

- *Masterworks from The Phillips Collection* brings to Cleveland 59 works from the great collection of 19th- and 20th-century European painting, plus an additional 19 paintings and drawings of the same era from our own collection.
- *Drawn with Light* is an exhibition of French photographs from the museum's permanent collection that represent the same era and places as the paintings in *Masterworks from The Phillips Collection*.
- A critic's talk on Sat/5 at 2:00 brings the Cleveland Institute of Art's Saul Ostrow to discuss *The Leipzig School* in Project 244.
- University of Texas scholar Richard R. Brettell speaks on *The Unspoken Rivalry between Collectors Duncan Phillips and Albert Barnes*, Sun/13 at 2:00.
- Irish singer Mary Black performs a VIVA! concert on Fri/11 at 7:30, then CMA welcomes the Masters of Persian Music on Fri/18 at 7:30.
- Violinist Nadja Salerno-Sonnenberg and guitarists Sérgio and Odair Assad team up for a Gala concert on Wed/23 at 7:30.
- Masters of Modern Cinema, with CMA film program head John Ewing, focuses on Aki Kaurismäki's comic masterpiece *The Man Without a Past*, Wed/30 at 6:30.

Cleveland Art: The Cleveland Museum of Art Members Magazine
(ISSN 1554-2254)
Vol. 45 no. 3, March 2005
Published monthly except June and August by the Cleveland Museum of Art at Cleveland, Ohio 44106.

POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Jeffrey Grove,
Curator of Modern and
Contemporary Art, the High
Museum of Art, Atlanta

Painting Reborn, Again

By the early 2000s a glut of film- and media-based work had saturated the art market, and a craving for real painting reemerged.



Tim Eitel (German, b. 1971). *Boygroup*, 2003. Oil on canvas, 260 x 190 cm. Ovitz Family Collection, Los Angeles. Courtesy Galerie EIGEN + ART Leipzig/Berlin and David Zwirner, New York.

EXHIBITION

From Leipzig, through May 1,
Project 244.

In the early 1980s, neoexpressionists—German painters in particular—riveted the international art world. The group's collective return to the human figure and reinvestment in expressionistic painting (a style that emphasizes subjective reality) created frenzied excitement among galleries, museums, and collectors.

In the intervening years, the death and rebirth of painting has been proclaimed with numbing and exponentially increasing frequency. Now, another young group of mostly representational German painters has galvanized the art world's attention, creating what has been referred to as the first art world phenomenon of the 21st century. What unifies this

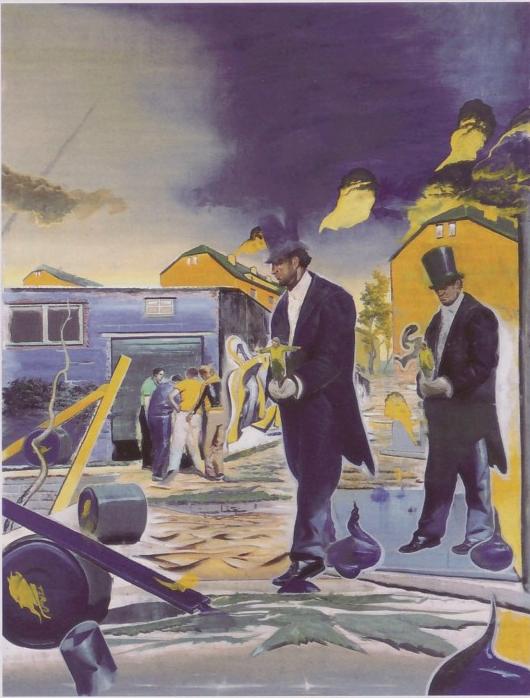
group—among them Tilo Baumgärtel, Tim Eitel, Martin Kobe, Neo Rauch, Christoph Ruckhäuserle, David Schnell, and Matthias Weischer—is not only their Germanic identity, but the fact that each studied at the Leipzig Academy of Visual Arts. Despite its strong painting tradition, most students at the Leipzig Academy in the 1990s drifted to trendier fields, but these young painters remained resolute. By the early 2000s a glut of film- and media-based work had saturated the art market, and a craving for real painting reemerged. The Leipzig painters, with their highly idiosyncratic and gripping images, moved to fill the void. In March 2002, five of them established Galerie LIGA in Berlin to mount solo and group shows and to establish contacts with museums, galleries, and collectors, hastening the evolution of the so-called “Leipzig school,” a cultural and artistic watershed that has profoundly influenced contemporary practice.

At 44, Neo Rauch is the group’s elder statesman. He studied at Leipzig before the fall of the Berlin Wall in 1989, and his work is imprinted by a palpable Cold War sensibility—a look reminiscent of instructional primers from the period, as in *Prozession* (2004). This surreal mix of color and space, in which strong, chalky color defines a bewildering array of metaphors, is typical of Rauch’s graphic style of depicting puzzling events that often have a wicked air.

Christoph Ruckhäuserle also creates scenarios reminiscent of other places and times, yet his communal images are permeated by melancholy and seclusion, his characters imbued with isolat-

David Schnell (German, b. 1971).
Stangen im Mai (Gestänge 4), 2004.
Acrylic on canvas, 200 x 300 cm.
Ovitz Family Collection, Los Angeles.
Courtesy Galerie EIGEN + ART
Leipzig/Berlin.





Neo Rauch (German, b. 1960).

Prozession, 2004. Oil on paper, 262 x 200 cm. Ovitz Family Collection, Los Angeles. Courtesy Galerie EIGEN + ART Leipzig/Berlin and David Zwirner, New York.

tion amidst their social milieus. His palette has recently moved from high-key, acidic tones to gloomier shades in keeping with the claustrophobic atmospheres his somber sitters occupy. Similarly dream-like in their musing on mysterious childhood narratives and vaguely nostalgic tableaux are Tilo Baumgärtel's surreal creations. The ennui infiltrating both Ruckhäberle's and Baumgärtel's work hints at a form of fractured storytelling; scenarios meant to imply a narrative are also tersely emotional and assertively cool.

This coldness permeates the work of other Leipzig painters. Tim Eitel's canvases in particular are infused with an elegance and frigidity that suggest not just cool ambience but emotional void. Eitel's protagonists, such as those in *Boygroup* (2003), are isolated by the conditions of modernism. This painting's bright and pale atmosphere shows a machine-tooled precision, exactitude indebted to the

fact that the artist works from photographs.

Eitel's slick surfaces, comprising thin layers of paint, reinforce the frostiness of his settings, whereas Matthias Weischer engages lush, juicy coats of pigment to construct his hallucinatory spaces. Weischer flattens that space to create environments that induce a time-capsule effect. The objects populating his interiors are more akin to props decorating a set, their symbolism at once specific and timeless—ageless metaphors of technology and domesticity.

Like Weischer, David Schnell exploits the richness of saturated color to lend visual tension to his canvases. Embracing the landscape tradition, Schnell converts nature into a social space, including the man-made interruptions that likewise punctuate our cultural environment. He uses the compelling structure of a harsh, single-point perspective to arrest the viewer. Schnell's landscapes, including *Stangen im Mai (Gestänge 4)* (2004), are both organic and digital; their clarity and order are based on a rigid grid structure, but the vortex of luminous color he dispenses makes them austere, romantic, and exhilarating.

Similarly, Martin Kobe's imaginary abstractions approach the futuristic. Hard-edge paintings that sway with collapsing universes of color and pattern, Kobe's architecturally impossible spaces summon the futurism and streamlined dynamism of Eero Saarinen's airport terminals and *Wallpaper* magazine's retro-domestic shrines. Whatever innovations of formal structure one might find in Kobe's work, or the idiosyncratic differences in subject matter that distinguish each member of this group, what seems to unify rather than separate the Leipzig painters is their shared concern with the once outmoded but perhaps now fashionable idea of the act of painting as an end in itself. ■

Elizabeth A. Lantz, Director of
Library and Archives
Susan E. Bergh, Associate Curator,
Art of the Ancient Americas

One for the Books

Acquisition of the von Winning library represents a quantum leap in the museum's Mesoamerican research capacity.

When stories of acquisitions appear in these pages, they generally tell of important additions to the art collection. Overlooked has been the gradual, steady accumulation of what today is arguably one of Cleveland's greatest but most underrecognized treasures: the museum's Ingalls Library, which has just boosted itself to a new level of excellence through its purchase of the personal research library of the late German-American scholar Hasso von Winning. This major acquisition provides a long-overdue opportunity to present a case study of the library's activity in the hope of better acquainting the museum's members—some of the library's primary users, along with Case Western Reserve University—with the growth of the library since its inception in 1916 and the quiet, dedicated, arduous, and sometimes surprising work that our librarians devote to nurturing one of the museum's most valuable and valued possessions.

As the fourth largest art museum library in the United States (after libraries at the Metropolitan Museum of Art, the Art Institute of Chicago, and the National Gallery of Art), the Ingalls Library is nationally recognized for its first-rate, comprehensive collection, which serves as a powerful draw for art professionals at both the museum and area universities. Indeed, the library is a major reason why many of the museum's curators and their academic colleagues came to Cleveland, where they help to enrich the city's intellectual and cultural life and to promote its prosperity. This truly remarkable local resource includes 400,000 catalogued volumes of many kinds—monographs, catalogues, and periodicals in both print and non-print form are just a few—that treat art and artists from all periods and places, along with art criticism, history, patronage, collectors, and collecting.

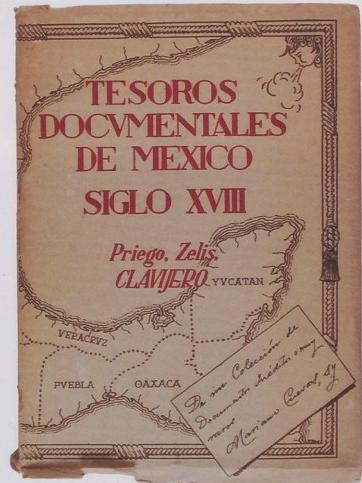
Books in Spanish, Portuguese, German, French, Italian, English, and other tongues reveal the range of Western ideas about ancient American culture since the time of the Spanish Conquest.



It's natural that some areas of the world are represented less fully in the library, since its development has been driven by its mission: to support curatorial research on the museum's collections and acquisitions. This has led to the library's special emphasis on Egypt, Greece and Rome, Europe, Asia, and the modern United States, while other regions represented by smaller and less active art collections have lagged behind. But as the collections have changed and grown over the years, the library's focus has widened. Such is the case with the Pre-Columbian (ancient American) art collection, which is relatively new compared to others in the museum. For the most part, it has been put together since World War II, when European art markets were thrown into chaos and, simultaneously, Pre-Columbian arts became the subject of art historical interest and inquiry. It is no exaggeration to say that since the mid-20th century, and especially in the last few decades, the museum's Pre-Columbian art collection has grown into one of the finest in the country.

Mirroring the development of the art collection, the Ingalls Library traditionally acquired Pre-Columbian books and journals at a very basic level, buying only the most standard academic literature as well as exhibition catalogues from major museums around the world. As curatorial activity increased, the library responded by purchasing both new and old Pre-Columbian materials in a more focused and comprehensive way. To do so, the museum's librarians rely on specialized book vendors primarily in California and Mexico, who are given lists of desired items and asked to keep their eyes open on behalf of the library. When an item is located—sometimes years after the original request—the vendor inquires whether the library is still interested and, if so, the purchase is made. In this manner, some gaps in the Pre-Columbian collection have been filled, providing it with greater depth and breadth.

But in any area it is very difficult to make up lost ground. Many out-of-print items become rare and, if found, may be prohibitively expensive or in such poor condition that they are costly to rehabilitate and conserve. Thus, when Hasso von Winning's personal library became available, the museum responded immediately. The von Winning holdings pertain to that part of the Pre-Columbian world best represented in the art collection: Mesoamerica (today mainly Mexico and Guatemala), home of the Aztec, Maya, Olmec, and many



Though not necessarily the most accurate and objective records, the earliest publications represented (often in replica) in the von Winning collection are the first and only outside impressions of ancient American cultures before they were transformed by the European conquest. This book is a 1944 Mexican reproduction of an 18th-century Spanish account.



other civilizations whose cumulative history stretches back to before 1500 BCE.

Von Winning's professional interest in Mesoamerica undoubtedly was influenced by the 25 years he spent in Mexico before moving to the United States in 1948 at the age of 34, equipped with a degree in archaeology and anthropology from the Escuela Nacional de Antropología of the Universidad Nacional Autónoma de México in Mexico City. His arrival coincided with an upsurge of interest in Mesoamerican art in the U.S., and his first major project here—in 1949, for Los Angeles's Southwest Museum, with which he remained affiliated for many years—was an enormous survey exhibition of Mesoamerican arts. It consisted, quite stunningly, of some 5,000 objects, most or all from his own private collection, which he brought into the United States by special permission of the Mexican government. A project of comparable scale

would be inconceivable today, in part because of its cost.

Von Winning went on to participate in other exhibitions of Mesoamerican art and to write copiously about it, both in books and in succinct, well-focused articles that appeared in journals in Mexico, the U.S., and Europe. By fortunate coincidence, his special interest was the Mesoamerican Classic period, time of the Maya and the great city Teotihuacán and the period best represented both in his library and in the



Plate from Alfredo Chavero and Joaquín Baranda's *Homenaje á Cristóbal Colón: Antigüedades mexicanas*, published in 1892 to mark the 400-year anniversary of Columbus's arrival in the Americas. The drawing is an extremely fanciful and inaccurate version of a Maya relief: the hieroglyphs are simplified and garbled; the human figures are crudely rendered; and the tapir appears more like a circus elephant than the way (protective animal double or alter ego) that it may represent. Such inaccuracies were common during the 19th century, before the scientific study of Pre-Columbian cultures began. They deserve notice as a serious expression of the difficulties involved in accurately seeing and interpreting cultures foreign to our own.

Cleveland museum's Mesoamerican art collection. In 1987, the University of Tübingen in Germany recognized von Winning's lifelong accomplishment by awarding him an honorary doctoral degree. Born in Heidelberg in 1914, he died in 2001 at the age of 87.

In the settling of his estate, a fine-arts book dealer handled his private research library, and in June 2004 offered its 1,732 titles in more than 2,700 volumes for sale to the museum. Thus began the negotiations, which spanned two months, along with the monumental undertaking that the acquisition represents to the museum's library staff.

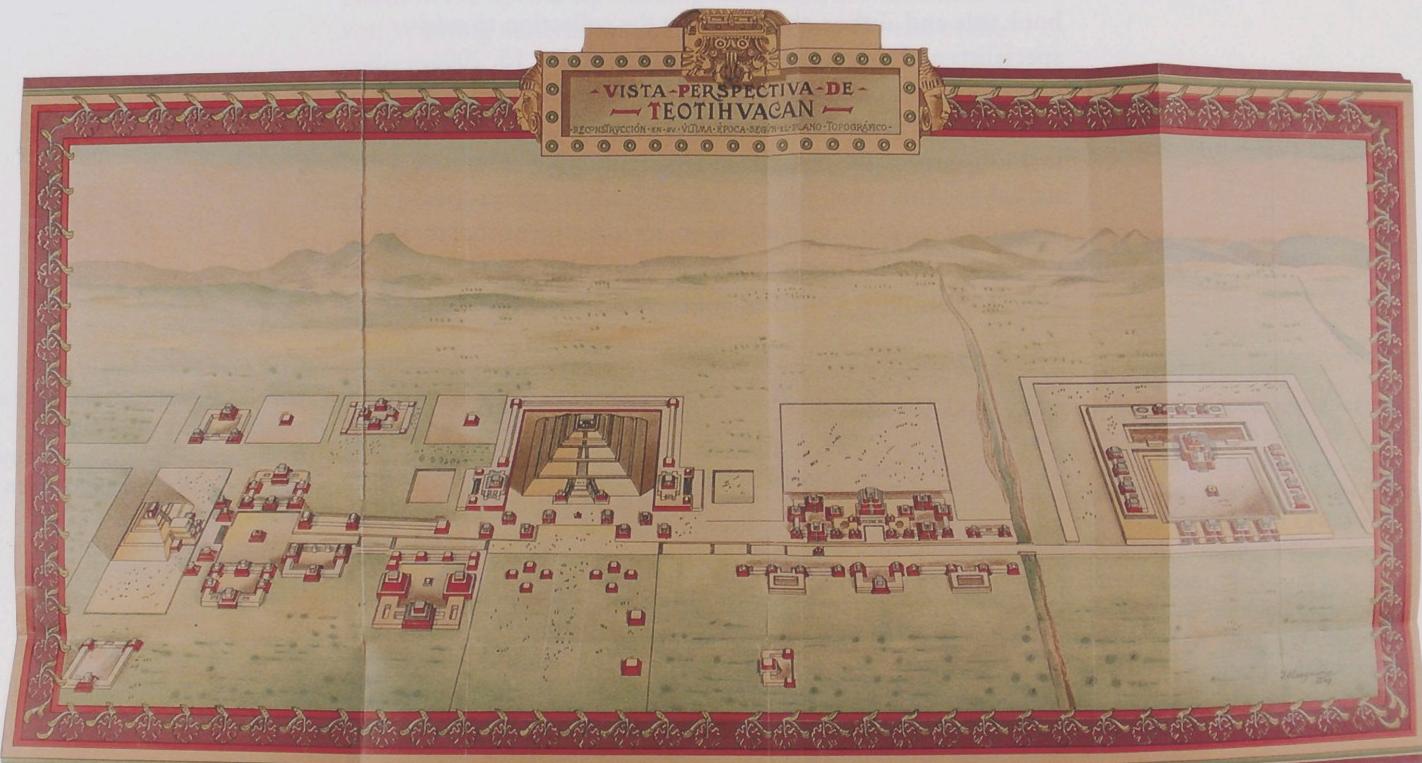
The first hurdle was to compare the museum's holdings to the 107-page catalogue of the von Winning library in order to identify duplication, a task that took six library staff members some ten days to complete. This list, with duplicates deleted, was then sent to Susan Bergh, associate curator of the art of the ancient Americas, who spent many more hours reviewing it to eliminate items not directly relevant to the museum's concerns. Where questions arose—particularly over volumes concerning archaeology, which CMA's library has collected inconsistently—they were resolved through comparison to the catalogue of the Metropolitan Museum's Robert Goldwater Library, an outstanding archive that specializes in part in Pre-Columbian



literature. This exercise also helped to clarify and define a collecting strategy for the future since the Goldwater Library does purchase archaeological literature, which provides crucial information about the use and context of the art of cultures that no longer exist.

The list was thus refined to 1,146 titles in 1,600 volumes that include several important and complete serial runs, conference proceedings, monographic books, and many out-of-print books. One of the last is a rare 1904 commentary and interpretation by Dr. Eduard Seler of the Borgia Codex, an important pictorial ritual almanac in the Mixteca-Puebla style (*Codex Borgia, Eine altmexikanische Bilderschrift der Bibliothek der Congregatio de Propaganda Fide*). Seler, once director of the American Division of the Königlichen Museum für Völkerkunde in Berlin, was one of the earliest modern students of Mesoamerican cultures, and his publications made funda-

Plate from Manuel Gamio's *La población del valle de Teotihuacán* (1922), an early study of the great Classic-period city Teotihuacán. One of Teotihuacán's most important art forms was fresco murals, one of which is reproduced above. It depicts two abstract deity images above undulating, watery bands. The deity images wear jade ear spools, nose ornaments, and necklaces, and over their bust-like bodies is the silhouette of a spider that may identify the deity as the Great Goddess, the city's supernatural patron. This mural no longer survives and is known today only through early drawings. Below is an exquisite color foldout vista of the city.



mental and still-relevant contributions to our understanding of aboriginal American art, archaeology, and history.

With the final list in hand, Elizabeth Lantz, the museum's director of library and archives, successfully convinced the dealer's representatives to eliminate duplicates and unwanted items and to reduce the library's price accordingly. She also determined that the von Winning library was offered at a fair price by comparing its cost to market prices and that indeed, because of *en bloc* purchase, the acquisition was very cost effective and staff efficient.

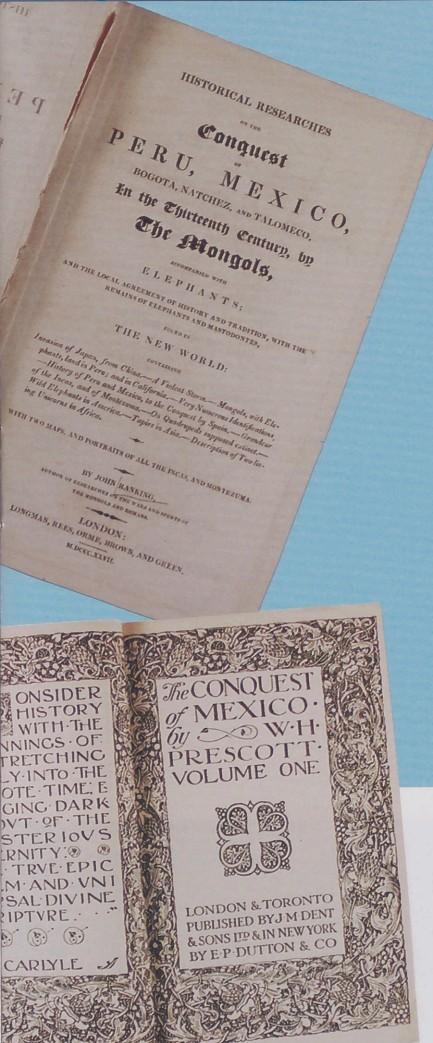
In August, the von Winning library arrived in 43 boxes that took 21 hours to unpack. The collection eventually will expand the library's Mesoamerican holdings from about 20 shelves to some 65 shelves, a quantum leap that will dramatically improve research capacity both within the museum and without, especially among eligible users from Cleveland State University, which runs an active Mesoamerican archaeology program. Before it is made available, however, the library staff must complete a variety of tasks to ascertain the shipment's accuracy and to receive and invoice the materials. Prior to invoicing the collection a record must be created for each item in the acquisitions module of the online catalogue. To do this, the acquisitions assistant first searches the national bibliographic utility, RLIN, to discover if other libraries have already catalogued a particular title. If so, the record can be brought into the library's online system and used for invoicing purposes. It is also used in cataloguing the item.

Cataloguing is the key to providing access. It is performed by specialists who deal with each item individually in order to create a bibliographic description according to national standards and to analyze subject matter into the useful subject headings that appear in the library's online catalogue. These headings—for instance, "Indian art—Mexico—Exhibitions" or "Maya art"—allow users to search for information by categories rather than book title and author, thus opening the collection to non-specialists and specialists alike. As of December 15, 2004, almost two-thirds of the von Winning titles had been searched on RLIN and nearly 60 percent had been catalogued by other institutions. For the rest, the cataloguing staff will create original cataloguing copy. On average, each title requires more than an hour of a cataloguer's attention, an investment that makes cataloguing by far the most time-consuming part of the process as well as the most expensive, aside from the actual cost of an



Detail from *El tonalamatl de la colección de Aubin*, a facsimile of an important Aztec ritual calendar (*tonalamatl*) with commentary by Eduard Seler, the famous German scholar.





The von Winning collection traces the Western study of Pre-Columbian art back to its inception 400 years ago, when Spaniards (especially Catholic clergy) created the first extensive written documents about native American cultures. Though biased by the Spaniards' twin desires to exploit the Americans' natural wealth and to (often forcibly) win religious converts, these documents, represented in the collection by several facsimiles, are invaluable as the only eyewitness accounts of pristine American cultures.

The history of study then lapsed for a few centuries, but picked up in the 1900s when European travelers began to visit the Americas. Their illustrated travelogues range from reliable (such as Prescott's 1909 history of the conquest of Mexico, at left) to inaccurate, the latter often revealing Europe's struggle to fit the

Americas into its 19th-century understanding of the world. Some drawings of Maya reliefs, for example, show Maya kings wearing ancient Phoenician headgear—pushing a theory that New World Indians came from the Middle East. Despite such wild inaccuracies, von Winning collected travelers' books, surely in part because they describe ancient monuments that since have disappeared.

In the late 19th and 20th centuries, the study of Pre-Columbian culture began in earnest, first through the rise of archaeology as a scientific discipline. Ancient architecture and art figured prominently, but always in the context of archaeology until the mid-20th century, when art historical interest in Pre-Columbian art increased and a Pre-Columbian art specialty took root in several major universities. Von Winning's library reflects this evolution.

item. The von Winning project will occupy one full-time cataloguer for slightly more than 39 weeks.

Once an item has been catalogued it will be listed in the library's online catalogue as "IN," with a call number by which it may be located. It is the library's goal to make the majority of the von Winning material available to patrons by the end of 2005. Location for the materials is another matter, however, given the library's current lack of space for growth and the labor involved in shifting a minimum of 45 shelves of material to make way for the new acquisition. It is possible that the new materials will be shelved in a separate area until the library expands in the upcoming building campaign, at which time the von Winning material will be integrated into the rest of the collection.

One final note with regard to the von Winning materials is their age. To ensure longevity, almost 80 percent of the collection will require deacidification and binding, and three percent of those items also will require conservation work. These treatments will be undertaken gradually, after the collection is made available to the public.

Acquisition of the von Winning collection demonstrates the museum's continuing commitment to the library and to the scholarly research and exhibitions for which the CMA is known. It has significantly elevated the quality and comprehensiveness of our Mesoamerican holdings, providing an extremely solid base on which the library will continue to build in the future. And it reiterates the museum's dedication to the presentation and study of cultures beyond our own, endeavors that enrich, inform, and challenge by exposing us to alternative ideas from faraway places and other times. ■

Library science, meanwhile, underwent its own evolution. When this fanciful history of the conquest of Peru (left) was published in 1827, libraries were much as they had been since ancient times: collections of books that only the well-read, with some familiarity with their contents, could negotiate. But by the second half of the 19th century a torrent of publication made necessary a special methodology for making information accessible, giving rise to what we recognize today as modern library practice. The first academic program for librarians was established by Melvil Dewey in 1887, the progenitor of today's numerous graduate programs in library science. The stable foundation of knowledge provided by libraries and their ability to accelerate research are among the reasons that we can be confident today that the Mongols never conquered Peru.

INGALLS LIBRARY

The library is open during regular museum hours to museum members, curators, scholars, and academic faculty, along with art history graduate students at CWRU and other area colleges and universities. Last October, the library was reopened to the general public on Wednesdays. The library owns an extensive image library (slides, photographs, and digital images) as well as the museum's official archives.

God of Thunder

Thanks to Sherman Lee's keen eye, the museum acquires another important screen painting that plays an integral role in the study of Rimpa.

At the Tokyo Imperial Museum in 1903, three pairs of screens depicting *Wind and Thunder Gods* by Tawaraya Sōtatsu (d. ca. 1640), Ogata Kōrin (1658–1716), and Sakai Hōitsu (1761–1828) were exhibited together, perhaps for the first time, to demonstrate the theme's transmission among painters, with Sōtatsu's version identified as "the original model." This germinated the concept of Rimpa, a term coined eventually in art history to designate a decorative school of Japanese painting founded by Sōtatsu, brought to maturity by Kōrin, and later revived by Hōitsu. (Recent scholarship, however, is urging us to reexamine



this previous art-historical construct, as generations of the so-called Rimpa artists were actually active in different centuries and were not connected through a hereditary school.)

Since the 1903 exhibition, the “wind and thunder gods” theme has become central to Rimpa studies and the works in the exhibition acknowledged as especially important. The Japanese art historian Yamane Yūzō described the theme as a “certificate of pedigree” verifying the artistic connection among Rimpa painters. A new wave of research reexamining the concept of Rimpa makes the museum’s recent acquisition of a 17th-century six-panel *God of Thunder* screen especially timely and interesting. Such screens remain to be integrated into discourses on Rimpa, and are frequently cited and continuously reinterpreted from new perspectives. The CMA screen painting’s stylistic and thematic connections with Sōtatsu’s art around the mid 17th century, in addition to its own stylistic strength, lend it art-historical significance.

The artist of the screen painting is not known, but it is likely that he was associated with the Sōtatsu workshop. This supposition is based on several facts suggested by Tsuiji Nobuo in his recent study of the screen (published in *Kokka*, no. 1298, 2003).

First, the painting’s ground is densely covered with gold dust, a relatively early decorative technique that can be found in Sōtatsu’s works (e.g., the *Moon and Autumn Grass* screens in the Metropolitan Museum of Art, New York) and other Sōtatsu-school paintings.

Second, a seal in the lower left corner reading “Inen,” denoting Sōtatsu or his studio, is identical to the one in the pair of six-panel screens titled *Fans in a Stream* in the Ōkurashūkōkan Museum, Tokyo, which is designated a work of the Sōtatsu workshop. Previously found nowhere else except in *Fans in a Stream*, this seal establishes the *God of Thunder* screen as a probable surviving example from



The museum’s *God of Thunder* six-panel screen was painted in the mid 17th century by an anonymous Japanese artist probably associated with the Sōtatsu workshop (ink, color, and gold dust on paper, 150.3 x 343.6 cm, 2004.86).

the studio, and affords an opportunity for understanding the painting style of this unknown artist.

No matter whether the artist studied directly with Sōtatsu or only worked in his vicinity, this screen reveals his own creative interest through an imitation of the master's work. The fearsome god of thunder with a circle of drums is shown flying through the sky. Raising one elbow and knee, he stretches out the other arm and leg in the direction of flight. The floating draperies and circulation of stormy currents suggest tremendous movement, reminiscent of Sōtatsu's dynamic composition. Yet there is a difference in the rendering of the god's face, which, unlike Sōtatsu's depiction or later transmissions of the imagery, shows a long narrow visage and staring eyes to emphasize ferocity. According to Tsuiji Nobuo, this reflects the use of an older prototype from Japanese narrative painting (such as the Matsuzaki Tenji Engi of the Kamakura period, 1185–1333) that lends the imagery an "antique" flavor. James Ulak suggests an intriguing relationship with the masks of *bugaku* dance, an art form with which Sōtatsu was familiar, revealing further the stylistic connection with his art.

In any event, it is arguable that this unknown painter joined



Sōtatsu's original treatment of the theme. According to legend, Raijin, the thunder god, and Fujin, the wind god, were among other demons who opposed the Buddha, but were captured and converted after a great battle. Sōtatsu gives monumental scale to the forthright depictions of the *Wind and Thunder Gods* (pair of two-fold screens, color on gold-leaved paper, 154.5 x 169.8 cm each, National Treasure, Kennin-ji Temple, Kyoto. From *Rimpa Painting*, vol. 4, pl. 131. Kyoto: Shikosha, 1991).

Sōtatsu in participating in an artistic movement of the 17th century: reviving earlier Japanese-style painting to cater to the taste of the townspeople in Kyoto, the center of aristocratic culture, and making bold and innovative visual images for the world of play and leisure. This suggests the significance of this work as a visual image of early Edo (1615–1868) Japan, although the authorship and the lost context of this particular screen remain a mystery.

The CMA collection of Rimpa paintings is characterized by a rich variety of styles and subjects by important painters, including masterpieces by Sōtatsu such as *The Beach of Sumiyoshi* from the *Tales of Ise* and *The Zen Priest Chōka*. The acquisition of the *God of Thunder*—a traditional theme unrepresented in our Rimpa collection until now—surely adds a jewel to the crown. It is especially fitting that the museum learned of this opportunity through an old friend: former director Sherman Lee, whose retirement has yet to dim his eye. ■

CONNECTION

The entire January/February issue of *Orientations Magazine* is devoted to Sherman Lee. See the web version: www.orientations.com.hk

Anita Chung



Last fall the museum appointed Anita Chung associate curator of Chinese art. With that appointment, after three years as a Mellon Fellow in Chinese art, she followed in the footsteps of Ju-hsi Chou, who retired as curator of Chinese art last summer and who was Chung's teacher and dissertation advisor before she came to Cleveland.

A native of Hong Kong, Chung pursued a lifelong interest in art through college, where she majored in economics with a minor in fine art at the Chinese University of Hong Kong. "After graduation," she recalls, "I realized that I wanted to pursue a career in art." Over the next ten years she held a number of academic and gallery positions while earning a master's degree from her undergraduate alma mater and a doctorate from the University of Hong Kong in 1999. She arrived here in 2001 after stints at the University of Edinburgh, the National Museums of Scotland, and the National University of Singapore Museums. "Major collections in America are highly regarded, and Cleveland's is one of the best," she says. "I felt it would be a good complement to my other experience to come here. And I was excited to continue working with Ju-hsi."

Now, as curator herself, she intends to build on the strengths of the collection and explore new ways of interpreting art to visitors. "We have one of the world's outstanding collections of Chinese art, thanks to the accumulative curatorship of all my predecessors. I note especially the contribution of Wai-kam Ho, curator during the 1960s and '70s, who died in December. His remarkable depth and breadth of knowledge and astute connoisseurship are evident throughout the Chinese galleries, and we mourn the passing of such a distinguished scholar. He set the highest standard for Cleveland. Today the collection is strong in almost every area, and even where we don't have a lot of objects, every piece is of the highest quality.

Anita Chung's position is supported by a special grant from the Andrew W. Mellon Foundation.

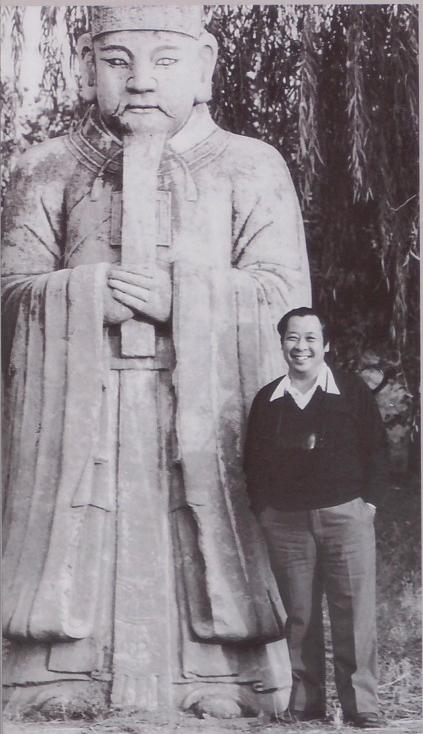
The Chinese painting, ceramics, and sculpture collections are all comprehensive and extremely high quality, for example. At the same time, we have relatively little from ancient China or from the 18th century onward—but the pieces we do have are great. I think it's important to move into new areas, particularly 19th- and 20th-century Chinese art. As always, we try to fill gaps in the collection, but always with the philosophy to collect only the best pieces we can. That is the Cleveland tradition."

A broader priority has been to build relationships with international art communities. "One of my important roles has been to help establish connections with China and enhance the international stature of Cleveland," Chung says. "I've worked over the past few years to help arrange and facilitate a Mellon Foundation exchange program to allow Chinese museum professionals to come here for two weeks to learn about American museum practices."

While the CMA Asian collection is widely renowned among scholars, Chung feels it is her job to help visitors who may not have knowledge of Asian art or history appreciate the works to the same degree as the international art community. "I strongly believe in the impact of art," she says. "Great art has this presence. There can be multiple levels of enjoyment. There's the direct aesthetic impact you feel no matter how little or much you know, but then, as you learn more, new levels of understanding are possible. This deeper understanding doesn't replace the direct impact, but rather complements and adds to it."

"One of the exciting things about the museum expansion," she continues, "will be the opportunity to explore new interpretation strategies and new ways of presenting works so that visitors who are unfamiliar with this art can better understand and enjoy it. The design of the new galleries will help people more easily understand what is here."

Wai-kam Ho



On one of his many trips to China as the museum's curator of Chinese art, Wai-kam Ho poses on the Spirit Road to one of the 13 Ming tombs northeast of Beijing.

CONNECTION

The text of Wai-kam Ho's talk upon receiving his award in August is online at the *Orientations Magazine* website: www.orientations.com.hk/hmnovo4.htm

The world of scholarship lost a unique figure when Wai-kam Ho died in late December in Shanghai, where he was a guest curator at the Shanghai Museum of Art. To some he seemed a visitor from the ancient world of Confucian learning, improbably transplanted to the 20th century, who profoundly enriched Western understanding of Eastern art during his tenure as curator of Chinese art in Cleveland from 1959 to '83, and subsequently as the Laurence Sickman curator of Chinese art at the Nelson-Atkins Museum in Kansas City until 1994.

The Chinese scholarly tradition is grounded in mastery of classical texts, for centuries the prerequisite for admission to the ranks of elite civil service. Wai-kam Ho mastered that literature and much more: his scholarship drew on an immense knowledge of classical and later texts. His penetrating research into literary sources brought coherence to the study of Chinese art in the West, establishing firm chronologies and attributions, in many cases for the first time. He illuminated Chinese painting and Buddhist art through close study of texts and inscriptions, with a depth of insight unavailable to anyone without his mastery of the language, literature, and history.

His tenure coincided with the directorship of my father, Sherman E. Lee, and together they made an unbeatable team. Strengthened by the museum's ample art acquisition endowment, they dominated the Chinese and Japanese art market, building the collection for which the museum is renowned today. Wai-kam, with his incomparable research skills and intellectual creativity and profound knowledge of Chinese literature, history, and culture, helped to revolutionize the field through seminal exhibitions such as *Chinese Art under the Mongols: The Yuan Dynasty, 1279–1368*, which introduced an unexplored era of Chinese history to scholars and the public, and *Eight Dynasties of Chinese Painting: The Collections of the Nelson Gallery-Atkins Museum, Kansas*

City, and the Cleveland Museum of Art, a groundbreaking survey. In the catalogues for these exhibitions and *The Century of Tung Ch'i-ch'ang (1555–1636)* at the Nelson-Atkins Museum, as well as other important publications, Wai-kam built an authoritative published record. His lifetime achievement was recently celebrated by the Chinese government with the American Friends of the Shanghai Museum's Chinese Art History Distinguished Scholar Award this past August at a ceremony in New York. The event was attended by an international assembly of scholarly colleagues.

Wai-kam is both respectfully and affectionately remembered at the CMA. His approach to quotidian detail was famously less-than-rigorous, and his immersion in his specialty caused a few missed appointments, but this otherworldly figure had his worldly side and was treasured by his colleagues for conviviality and superb cooking, and his love of horror movies as well as scholarly method. His enthusiasms ranged as wide as his knowledge was deep, from an amazing knowledge of American parlor songs to the alert suggestion for the bicentennial exhibition that became *European Visions of America*, which proved as important to its field as the museum's exhibitions on Asian art. Wai-kam reared his family in Cleveland with his wife, Wai-Ching. Today, their daughter Dawn Delbanco continues the scholarly tradition as a professor of East Asian art at Columbia University and their son Kevin is a physician at the University of Pittsburgh Medical Center.

Perhaps inspired reflection on the wisdom of centuries promotes indifference to hours and minutes. A sage for whom scholarship was a life itself, Wai-kam Ho sometimes surprised his colleagues by turning night into day, but the results spread nothing but light. This citizen of two worlds left ours—the world of scholarship in which we strive for knowledge—immeasurably brighter.

Catharine F. Reid

Visit Russia and China

Waterways of the Tsars:

St. Petersburg to Moscow

September 15–26, 2005

Join diplomat Arthur Collingsworth for an early-autumn voyage on the scenic rivers, canals, and lakes linking historic St. Petersburg and Moscow. We begin the voyage with two nights in St. Petersburg, one of the world's great cultural capitals. Visit the Hermitage Museum and wander the gardens and fountains at Peterhof, as well as Catherine's Palace with its remarkable Amber Room. Then we cruise aboard the intimate *M.S. Kazan* into the heart of Russia, where lectures and visits offer insight into Russian life, history, and culture. As we cruise Lake Onega, we stop on the small island of Kizhy for a visit to the Church of the Transfiguration, a wooden onion-domed marvel built without a single metal nail. Enjoy a walking tour of medieval Uglich, one of the ancient towns of the "Golden Ring" of cities surrounding Moscow, and see the superb frescoes in the 15th-century Kirilov Belozersky Monastery located

in the village of Goritsy. Finally, in Moscow we visit the Kremlin and the treasures of its Armory, Red Square, and the landmark St. Basil's Cathedral, as well as the outstanding collections at the Pushkin Museum and the Old Tretyakov Galleries. Enjoy performances of music or ballet in Moscow and St. Petersburg. From \$4,695 per person plus airfare.



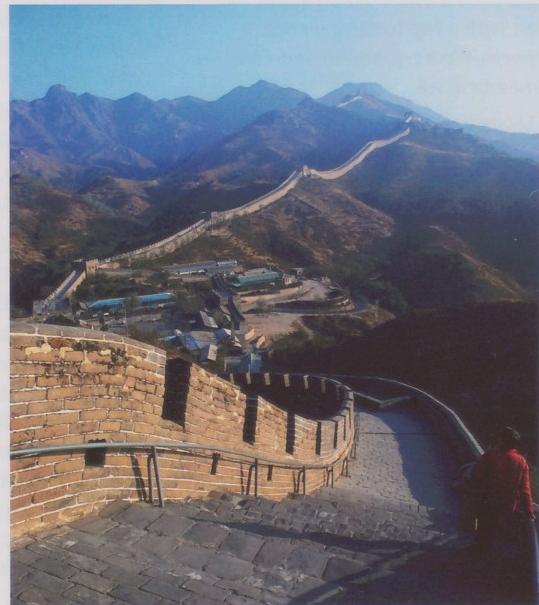
China's Artistic Legacy

October 20–November 3, 2005

Travel to China with Marjorie Williams, director of education and public programs, to experience a dynamic, fast-changing nation with long cultural and artistic traditions that began 5,000 years ago. This 14-night trip is an im-

mersion in Chinese art and culture, featuring major archaeological sites and museums. In Beijing, climb the Great Wall and stroll through the 500-year-old Forbidden City, and explore China's contemporary art scene during a private gallery tour. In Xian, China's capital for 11 dynasties, enjoy privileged access at the site of the first emperor's terra-cotta army, the mosque in the old city, and the museum. Visit the cave temples at Luoyang, one of the major Buddhist sites in all of Asia, and travel to Nanjing for a special tour of its museum.

Shanghai welcomes visitors with a dramatic contrast of old architecture in the French, German, and Dutch concessions with modern majestic skyscrapers, symbolic of China as an economic powerhouse. The Shanghai Museum of Art houses one of the world's finest bronze, porcelain, and painting collections. The History of Shanghai Museum presents Shanghai's development to 2020. This trip introduces China from the perspective of the CMA, one of the finest collections in the West. From \$4,675 per person plus airfare.



Museum Art Classes

Spring session runs Saturdays, March 5–April 30, 10:15–11:45 or 1:30–3:00. Register by phone: 216-421-7350 or 1-888-CMA-0033.

Family Express

Sundays, March 6–20, 2:00–4:30, *Under the Sea* takes families on a quest for sea-life in the museum's galleries. A **Family Mini-Highlights Tour** is the 13th and 20th at 1:30.

COMPLETE LISTINGS ONLINE

For extended information about these offerings and classes throughout 2005, visit clevelandart.org or pick up a quarterly flyer at the museum.

1 TUESDAY

Highlights Tour 1:30

2 WEDNESDAY

Art & Fiction Book Club 10:00–11:30
The Girl with the Pearl Earring, by Tracey Chevalier. Read and discuss literature with fine art themes. The first week includes a slide presentation about art, the second week an in-depth discussion of the book, and the third a conversation about the art with a trip to the galleries. 3 weeks, Wed/2, 9, and 16. \$20, CMA members \$16.

Highlights Tour 1:30

Gallery Talk 6:00 *Tour of Masterworks from The Phillips Collection*. Kate Hoffmeyer. Exhibition ticket required.

Adult Studios

Start times, number of weeks, instructors, prices, and fees vary; see daily listings.

Starting Tue/8 and Wed/9 *Oil Painting in the Galleries*

Starting Thu/10 *Still Life*

Starting Fri/11 *Drawing for the Painter* and Batik

Starting Thu/17 *Silk Painting*

Starting Mon/21 *Ceramics and Miniature Painting*

Starting Tue/22 *Drawing the Figure, Printmaking, and Explorations in Textiles*

Starting Wed/23 *Printmaking and Oil Pastels*

Parade Prep

Parade the Circle Celebration 2005 is Saturday, June 11. Free training workshops in parade skills for leaders of school or community groups begin Tuesday evenings in March at the warehouse studio. Call Nan Eisenberg at 216-707-2483 for info. Public workshops at the museum begin April 29. Parade season kicks off with the Circle of Masks Festival on Sunday, April 17.

Art and Fiction Book Club

Read and discuss literature with fine art themes, three mornings a month from 10:00 to 11:30. The first week includes a slide presentation about art, the second week an in-depth discussion of the book, and the third a conversation about the art with a trip to the galleries. March session (Wed/2, 9, 16): *The Girl with the Pearl Earring*, Tracey Chevalier. April session (Wed/6, 13, 20): *Chasing Cézanne*, Peter Mayle. May session (Wed/4, 11, 18): *Death and Restoration*, Iain Pears. \$20, CMA members \$16.

Textile Talk and Workshop

Artist and lecturer Erika Carter presents a talk, *Personal Imagery*, Wed/2 at 7:00, then leads textile workshops Thu/3 and Fri/4, 10:00–4:00. Workshop open to all levels; no previous experience required. \$240, TAA members \$180.

3 THURSDAY

Workshop 10:00–4:00 *Erika Carter*. The fiber artist leads a workshop that helps students develop personal imagery and apply it to their own fiber work. Open to all levels; no previous experience required. \$240, TAA members \$180.

Highlights Tour 1:30

Gallery Talk 2:30 *Islamic Art*. Alicia Hudson Garr.

4 FRIDAY

Workshop 10:00–4:00 *Erika Carter*. See Thu/3.

Highlights Tour 1:30

Cool Fridays 5:30–8:30 *Tony Pulizzi (jazz)*.

Film 7:00 *Grand Illusion* (France, 1937, b&w, subtitles, 35mm, 117 min.) directed by Jean Renoir, with Jean Gabin, Pierre Fresnay, and Erich von Stroheim. This humanistic masterpiece explores the class and national differences among French prisoners and their German captors at a WWI P.O.W. camp. One of the great anti-war movies of all time. \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher.

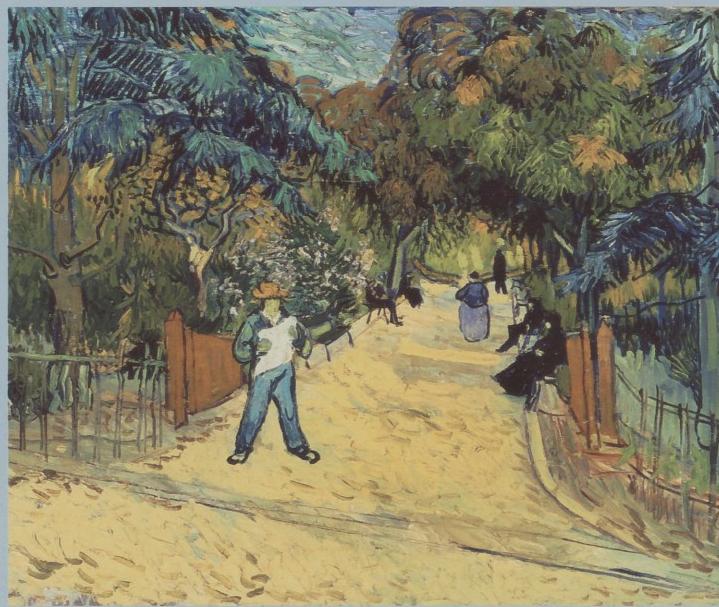


FILM: See revered classics and lesser-known films by the great French director (and the painter's son) Jean Renoir.

Gallery Talks

Meet in the main lobby for a free talk 1:30 daily, plus 2:30 on Thursdays and Wednesday evenings at 6:00 or 6:30. **Gallery Talks** have special themes; others are general museum **Highlights Tours**. A sign-language interpreter accompanies the first Sunday highlights tour. See daily listings for topics and details.

Vincent van Gogh, *Entrance to the Public Gardens in Arles*, 1888. Oil on canvas, 72.4 x 90.8 cm. The Phillips Collection, Washington, D.C., acquired 1930.



5 SATURDAY

Museum Art Classes Begin 10:15 and 1:30

Gallery Talk 10:30 *Let Me Impress You!* Anne Berk, docent.

Lecture Course 10:30–12:00 *Art Appreciation for Beginners: Northern Renaissance*. Seema Rao. \$25, CMA members \$15.

Highlights Tour 1:30

Lecture 2:00 *The Leipzig School*. Saul Ostrow, internationally recognized art critic and dean of Visual Arts and Technologies Environment at the Cleveland Institute of Art, speaks in the Project 244 gallery.

6 SUNDAY

Highlights Tour 1:30 Sign-language interpreted.

Film 1:30 *French Cancan* (France, 1955, color, subtitles, 35mm, 102 min.) directed by Jean Renoir, with Jean Gabin, Maria Félix, and Edith Piaf. The founding of the Moulin Rouge and the training of its famous dancers are dramatized in this colorful, exuberant film that re-creates the world of the French Impressionists. \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher.

Family Express 2:00–4:30 *Under the Sea*. Create works of art based on the sea creatures and ocean scenes that can be found in our collection in this free, hands-on family workshop.

8 TUESDAY

Adult Studio Begins 10:00–12:30 *Oil Painting in the Galleries*. Susan Gray Bé. Explore the variety of techniques used by the masters. 8 Tuesdays, March 8–April 26, \$144, CMA members \$108.

Highlights Tour 1:30

Lectures and Courses

Wednesday, March 2 at 6:30 begins the 4-week lecture course *Art in Focus, Professors and Curators: Impressionism and Post-Impressionism* with Anne Helmreich of CWRU and our own Tom Hinson. \$64, CMA members \$48. A critic's talk on Sat/5 at 2:00 brings the Cleveland Institute of Art's Saul Ostrow to discuss *The Leipzig School* in Project 244. At the AIA lecture on Wed/9 at 7:30, Suzanne Richard of Gannon University presents *Khirbet Iskander (Jordan): A City in Collapse at the End of the Early Bronze Age*. And University of Texas scholar Richard R. Brettell speaks on *The Unspoken Rivalry between Collectors Duncan Phillips and Albert Barnes* Sun/13 at 2:00. \$14, CMA members \$12. A CMA/Tri-C joint class, *Art Beyond "isms,"* begins Tue/22; for info, call 216-707-2477; to register, 800-954-8742.

Film 7:00 *Eléna and Her Men* (France/Italy, 1956, color, subtitles, 35mm, 95 min.) directed by Jean Renoir, with Ingrid Bergman, Jean Marais, and Mel Ferrer. In this colorful bauble set in 1880s Paris, a beautiful but impoverished Polish princess must choose a husband from her many admirers. Cinematography by Claude Renoir. Also known as *Paris Does Strange Things*. \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher.

10 THURSDAY

Adult Studio Begins 10:00–12:30 *Still Life*. Susan Gray Bé. Explore the time-honored artistic genre using various dry and wet media. 8 Thursdays, March 10–April 28, \$144, CMA members \$108.

Highlights Tour 1:30

Gallery Talk 2:30 *Art of India: Before 1100*. Seema Rao.

RENOIR: Rules of the Game (with the director Jean Renoir at right).

Renoir Fils (and Films). Jean Renoir, the son of Impressionist painter Pierre-Auguste Renoir, was also a great artist in his own right. His poetic sensibility and love of humanity made him France's foremost filmmaker. This month we present seven Renoir classics, including his three most celebrated masterpieces (*Grand Illusion*, Fri/4, 7:00; *A Day in the Country*, Wed/23, 7:45; *Rules of the Game*, Fri/25, 7:00), his "theatrical trilogy" (*The Golden Coach*, Wed/2, 7:00; *French Cancan*, Sun/6, 1:30; *Eléna and Her Men*, Wed/9, 7:00), and his best silent short (*The Little Match Girl*, Wed/23, 7:45). Admission to each program is \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher. Panorama vouchers, in books of 10, can be purchased for \$45 (CMA members \$35) at the Ticket Center.



RENOIR: *Eléna and Her Men*



RENOIR: *The Golden Coach*

**MASTERS OF MODERN CINEMA:
The Man without a Past**



The third installment in the monthly film/lecture series "Masters of Modern Cinema," presented by CMA Film Program Head John Ewing, focuses on Finland's deadpan outsider poet Aki Kaurismäki, whose 2002 comic masterpiece *The Man without a Past* will be shown Wed/30, 6:30 (\$8, CMA members \$6, seniors 65 and over and students \$5; no Panorama vouchers).

11 FRIDAY

Adult Studio Begins 10:00–12:30
Drawing for the Painter. Susan Gray Bé. Painters have long used drawing to prepare for painting; find out why and learn how. 8 Fridays, March 11–April 29, \$144, CMA members \$108.

Adult Studio Begins 1:00–3:30 *Batik*. Wendy Mahon. Learn wax-resist dye techniques. 5 Fridays, March 11–April 8, \$120, CMA members \$90; supplies \$35.

Highlights Tour 1:30

Cool Fridays 5:30–8:30 *The Jody Grind (rock)*.

Adult Studio Begins 6:00–8:30
Drawing for the Painter. Susan Gray Bé. Painters have long used drawing to prepare for painting; find out why and learn how. 8 Fridays, March 11–April 29, \$144, CMA members \$108.

VIVA! Concert 7:30 *Mary Black: Songs for Ireland*. Ireland's revered singer and perennial favorite of Irish music fans performs one night only! \$31/\$28, CMA members \$28/\$26.

12 SATURDAY

Gallery Talk 10:30 *Endangered Art*. Pete Dobbins, docent.

Lecture Course 10:30–12:00 *Art Appreciation for Beginners: Baroque Italy and Spain*. Kate Hoffmeyer. \$25, CMA members \$15.

Highlights Tour 1:30

Highlights Tour 1:30

Family Mini-Highlights Tour 1:30–2:00

Family Express 2:00–4:30 *Under the Sea*. Create works of art based on the sea creatures and ocean scenes in the CMA collection in this free, hands-on family workshop.

Guest Lecture 2:00 *The Unspoken Rivalry between Collectors Duncan Phillips and Albert Barnes* with Richard R. Brettell, University of Texas at Dallas. \$14, CMA members \$12.

15 TUESDAY

Highlights Tour 1:30

16 WEDNESDAY

Highlights Tour 1:30

Gallery Talk 6:00 *Tour of Masterworks from The Phillips Collection*. Seema Rao. Exhibition ticket required.

Lecture Course 6:30–8:00 *Art in Focus, Professors and Curators: Impressionism and Post-Impressionism*. Phillips and CMA collections are compared by Margaret E. Burgess, curatorial fellow. Individual sessions \$25, CMA members \$15.

17 THURSDAY

Adult Studio Begins 1:00–3:30 *Silk Painting*. Peggy Wertheim. Learn sophisticated techniques to create a silk scarf or painting. Designs, reference books, and extensive handout packet provided. New and continuing students welcome; no experience necessary. 4 Thursdays, March 17–April 7, \$96, CMA members \$72; supplies \$25.

Highlights Tour 1:30

Gallery Talk 2:30 *Art of China: Before 1280*. Seema Rao.

18 FRIDAY

Highlights Tour 1:30

Cool Fridays 5:30–8:30 Kevin Richards Trio (acoustic blues).

Bonus VIVA! Concert 7:30 *Masters of Persian Music: Shajarian, Alizadeh, Kalhor*. The supreme tenor, M. R. Shajarian, dubbed "the Pavarotti of Persian music," joins two of his country's greatest living instrumentalists, Hossein Alizadeh and Kayhan Kalhor, in this extraordinary ensemble. Homayoun Shajarian, Persian singing's brightest emerging star, accompanies them on percussion and vocals for the 15-city North American tour. \$35/\$31, CMA members \$31/\$28.

19 SATURDAY

Gallery Talk 10:30 *EnLIGHTened Art*. Diane Maher, docent.

Lecture Course 10:30–12:00 *Art Appreciation for Beginners: 18th-Century France*. Barbara Kathman. \$25, CMA members \$15.

Highlights Tour 1:30

The irrepressible violinist **Nadja Salerno-Sonnenberg** teams up with the virtuosic Brazilian brothers **Sérgio and Odair Assad** for a Gala concert on Wed/23 at 7:30, which by all accounts defies gravity, exploring the myriad traditions of gypsy music from Spain to Russia and Hungary to Paris (\$20/\$18; CMA and Musart Society members, students, and seniors \$16/\$14; special student rate at the door only \$5).

NADJA SALERNO-SONNENBERG WITH SÉRGIO AND ODAIR ASSAD:
“A collaboration that leaps national and stylistic borders in search of passion” —*The New York Times*.



20 SUNDAY

Highlights Tour 1:30

Family Mini-Highlights Tour 1:30–2:00

Family Express 2:00–4:30 *Under the Sea.* Create works of art based on the sea creatures and ocean scenes found in the CMA collection in this free, hands-on family workshop.

21 MONDAY

Adult Studio Begins 10:00–12:30

Ceramics. Kristen Cliffel.

Handbuilding with clay lends itself to myriad possibilities. This class explores basic techniques to achieve the goals of each participant. 4 Mondays, March 21–April 11, \$96, CMA members \$72; supplies \$25.

Adult Studio Begins 1:00–3:30

Miniature Painting. Saundy Stemen. Create your own charming little pictures. 4 Mondays, March 21–April 11, \$96, CMA members \$72; supplies \$25.

22 TUESDAY

Adult Studio Begins 10:00–12:30
Drawing the Figure. George Kozmon. Refresh the basics. 4 Tuesdays, March 22–April 12, \$96, CMA members \$72; model fee \$25.

Lecture Course Begins 12:00 *Art Beyond “Isms.”* This CMA/Cuyahoga Community College course (ART 2800) gives added dimension to the study of French and Spanish culture, studio art, and art history. Tue/Thu, 12:00–1:50, March 22–May 10. For more information call 216-707-2477. To register call 800-954-8742.

Adult Studio Begins 1:00–3:30 *Printmaking.* Kate Hoffmeyer. Introduction to printmaking. No experience necessary. 4 Tuesdays, March 22–April 12, \$96, CMA members \$72; supplies \$25.

Adult Studio Begins 1:00–3:30 *Explorations in Textiles.* Debbie Apple-Presser. Make colorful cloth using several textile processes. For beginners and experienced artists; bring an apron and gloves. 4 Tuesdays, March 22–April 12, \$96, CMA members \$72; supplies \$25.

Highlights Tour 1:30

23 WEDNESDAY

Gallery Talk 1:30 *Project 244: From Leipzig.* Karen Levinsky.

Gallery Talk 6:00 *Women Artists in the CMA: A Feminine Viewpoint.* Sue Schloss, docent.

Adult Studio Begins 6:00–8:00 *Oil Pastels.* A. D. Peters. Explore the many exciting methods associated with this versatile medium. Beginners to advanced students. 5 Wednesdays, March 23–April 20, \$120, CMA members \$90; supplies \$25.

Adult Studio Begins 6:00–8:30 *Printmaking.* Kate Hoffmeyer. Introduction to relief printmaking methods. No experience necessary. 5 Wednesdays, March 23–April 20, \$120, CMA members \$90; supplies \$25.

Lecture Course 6:30–8:00 *Art in Focus, Professors and Curators: Impressionism and Post-Impressionism.* Tom Hinson profiles New York art dealer Paul Rosenberg. Individual sessions \$25, CMA members \$15.

Preconcert Talk 6:30 *Crossing Boundaries: Cross-Cultural Currents in the Concert Hall* by Paul Cox.

Gala Concert 7:30 *Nadja Salerno-Sonnenberg, violin with Sérgio and Odair Assad, guitar explore the myriad traditions of gypsy music.* Along the way they gallop through works by Sérgio Assad, Bartók, Piazzolla, and Django Reinhardt. Salerno-Sonnenberg’s energetic playing finds a perfect foil in the Assads’ technical precision and rhythmic invention. \$20/\$18; CMA and Musart Society members, students, and seniors \$16/\$14; special student rate at door only \$5.

Film 7:45 *A Day in the Country* (France, 1936, b&w, subtitles, 16mm, 45 min.) directed by Jean Renoir, with Sylvie Bataille. While spending a Sunday in the country with her family and fiancé, a woman finds love with a stranger. From a Guy de Maupassant story. Preceded at 7:45 by Renoir’s film of Hans Christian Andersen’s *The Little Match Girl* (France, 1928, silent, 29 min.). \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher.

The legendary Irish singer **Mary Black** performs a VIVA! concert one night only on Fri/11 at 7:30 (\$31/\$28, CMA members \$28/\$25). Her distinguished career spans 20 years, from her early days in Dublin folk clubs through ever-escalating success with nine platinum solo albums.



Then CMA welcomes M. R. Shajarian, "the Pavarotti of Persian music" (*Toronto Globe & Mail*), and the **Masters of Persian Music** for an exhilarating performance added to the VIVA! series on Fri/18 at 7:30 (\$35/\$31, CMA members \$31/\$28).

MARY BLACK: "Blessed with a voice that is pure gold" —*Los Angeles Times*.

ORDER TICKETS

Call 216-421-7350 or visit clevelandart.org to order Gala or VIVA! tickets (service fee). No fee for in-person orders at the Ticket Center.

MASTERS OF PERSIAN MUSIC: "Four extraordinary masters" —*NPR All Things Considered*.

Cool Fridays

Cool Fridays. Bar and live music in the interior garden court every Friday 5:30–8:30.

24 THURSDAY

Highlights Tour 1:30

Gallery Talk 2:30 *Art of China: Before 1280, Part 2*. Seema Rao.

25 FRIDAY

Highlights Tour 1:30

Cool Fridays 5:30–8:30 Jon Mosey (roots music/blues).

Film 7:00 *Rules of the Game* (France, 1939, b&w, subtitles, 35mm, 118 min.) directed by Jean Renoir, with Marcel Dalio, Nora Gregor, and Jean Renoir. This celebrated tragicomedy, voted the third best movie of all time in a 2002 *Sight and Sound* magazine poll, is set during a weekend at a country estate, where characters from a cross-section of pre-WWII French society enact a singular romantic roundelay. \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher.

26 SATURDAY

No Museum Art Classes

Lecture Course 10:30–12:00 *Art Appreciation for Beginners: 19th-Century France*. Pat Ashton. \$25, CMA members \$15.

Highlights Tour 1:30

27 SUNDAY

Highlights Tour 1:30

29 TUESDAY

Highlights Tour 1:30

LECTURE COURSE: Learn about 19th-century French art Sat/26. Edgar Degas, *Dancer Looking at the Sole of Her Right Foot*, 1896–97. Bronze, h. 47 cm. Hinman B. Hurlbut Collection 2028.1947.

30 WEDNESDAY

Highlights Tour 1:30

Gallery Talk 6:00 *Tour of Masterworks from The Phillips Collection*. Debbie Apple-Presser. Exhibition ticket required.

Film/Talk 6:30 *The Man without a Past* (Finland/Germany/France, 2002, color, subtitles, 97 min.) directed by Aki Kaurismäki, with Kati Outinen. Poker-faced comedy-drama in which a man who has lost his memory must start life anew on the bottom rung of Helsinki society. CMA Film Program Head John Ewing will introduce Kaurismäki's droll, humanistic masterpiece. Part 3 in the ongoing series "Masters of Modern Cinema." \$8, CMA members \$6, seniors 65 and over and students \$5; no Panorama vouchers.

31 THURSDAY

Highlights Tour 1:30

Gallery Talk 2:30 *Japanese Art: Before 1392*. Seema Rao.



Exhibitions

Masterworks from The Phillips Collection

North Gallery, through May 29

Before there was a National Gallery of Art or MoMA, there was Duncan Phillips's house on 21st Street in Washington, D.C. Phillips filled the walls with great works tracing the development of modern art and then opened the house to the public. Ever since, the Phillips Collection has enjoyed a reputation as one of the world's finest private collections. *Masterworks from The Phillips Collection* brings to Cleveland 59 celebrated European paintings, led by Pierre-Auguste Renoir's famous *Luncheon of the Boating Party*, with works by Cézanne, Courbet, Daumier, Degas, Van Gogh, Klee, Monet, Picasso, Braque, Kandinsky, and Matisse, as well as earlier works by El Greco, Chardin, Delacroix, and Ingres.



MASTERWORKS FROM THE PHILLIPS COLLECTION. Claude Monet, *The Road to Vétheuil*, 1879. Oil on canvas, 59.4 x 72.8 cm. The Phillips Collection, Washington, D.C., acquired 1920.

Visions of Japan: Prints and Paintings from Cleveland Collections

South Galleries, through March

In Japan, prints began as an inexpensive way for ordinary people to own pictures; in time, they became a revered art form in their own right. The evolution of Japanese printmaking and related painting over the last 300 years is surveyed through works owned by the museum and lent by private collectors.

From Leipzig

Project 244, through May 1

This exhibition focuses on the work of a group of artists who studied at the Leipzig Academy in the 1990s and are rapidly galvanizing international attention. This quasi-artists' collective includes Tim Eitel, Martin Kobe, Tilo Baumgärtel, Neo Rauch, Matthias Weischer, Christoph Ruckhäberle, and David Schnell. In 2002 they founded Galerie LIGA in Berlin, where they show their work and that of other younger artists.

Drawn with Light: Pioneering French Photography from the Cleveland Museum of Art

Galleries 103–105, through June 8

To complement *The Phillips Collection* exhibition, *Drawn with Light: Pioneering French Photography* offers selections from the museum's holdings of French photography from the same era (roughly 1850–1930) and even some of the same subjects. The show includes 30 works by such pictorially inventive and technically accomplished photographers as Édouard Baldus, Adolphe Braun, Gustave Le Gray, Henri Le Secq, Nadar, Charles Marville, Louis Robert, and Eugène Atget.



FROM LEIPZIG. Matthias Wiescher (German, b. 1973). *Automat*, 2004. Oil on canvas in four parts, 280 x 360 cm overall. Ovitz Family Collection, Los Angeles. Courtesy Galerie EIGEN + ART Leipzig/Berlin.



VISIONS OF JAPAN. Harunobu was one of the most celebrated and productive ukiyo-e artists and the originator of the full polychrome print. This enchanting design, *Young Woman Looking at a Pot of Pinks*, exemplifies the form (woodcut, about 1767, The Kelvin Smith Collection, given by Mrs. Kelvin Smith 1985.304).

Admission to the museum is free

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033;
Fax 216-707-6659 (closes at 8:00 on
Wednesday and Friday).
Non-refundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

Sight & Sound

Audio guide of the collection. Free.

General Hours

Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays
excepted), July 4, Thanksgiving,
December 25, and January 1

Museum Café

Closes one hour before museum.

Ingalls Library Hours

Tuesday-Saturday 10:00-5:00
Wednesday to 9:00
Image library by appointment
(216-707-2547)

Print Study Room Hours

By appointment only (216-707-2242)

Parking

\$1 per half-hour to \$8 maximum.
Both lots \$3 after 5:00 (\$5 for special
events). Free for seniors and disabled
permit holders on Thursdays.

Staff

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Below: A book and foldout map
depicting an ancient Maya site from
the Hasso von Winning collection of
Pre-Columbian books (see page 6).

Cover: Georges Braque, *The Round Table* (detail), 1929. Oil, sand, and
charcoal on canvas, 145.6 x 113.8 cm.
The Phillips Collection, Washington,
D.C., acquired 1934. See it in
*Masterworks from The Phillips
Collection*, on view through
May 29.



THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
Cleveland, Ohio 44106-1797

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